

*American*

# ARTIST

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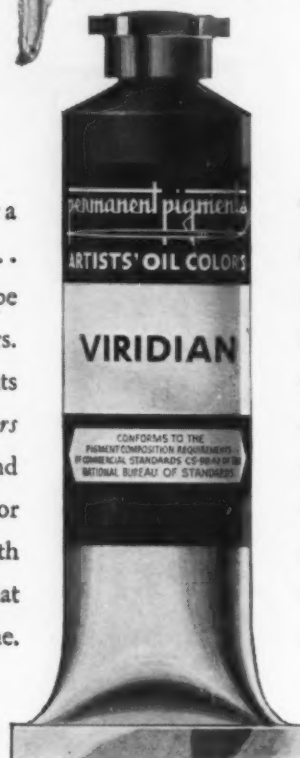
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# They DREW their way from "Rags to Riches"

Now they're helping others do the same

By REX TAYLOR

**A**LBERT DORNE was a kid of the slums who loved to draw. Before he was 13, he had to quit school to support his family. Although he worked 12 hours a day—he managed to study art at home in "spare time." Soon people were willing to pay good money for his drawings. At 22 he was earning \$500 a week as a commercial artist. He rose higher and higher to become probably the most fabulous money-maker in the history of advertising art.

Dorne's "rags to riches" story is not unique. Norman Rockwell left school at 15. Stevan Dohanos, famous cover artist, drove a truck before turning to art. Harold Von Schmidt was an orphan at 5. Robert Fawcett, known as the "illustrator's illustrator," left school at 14. And Austin Briggs, who once couldn't afford a cold-water flat, now lives in a magnificent home over 100 feet long.

**A plan to help others:** Nearly ten years ago, these men gathered in Dorne's luxurious New York studio for a fateful meeting. With them were six other equally famous artists — Al Parker, Jon Whitcomb, Fred Ludekens, Ben Stahl, Peter Helck, John Atherton. Almost all had similar "rags to riches" backgrounds.

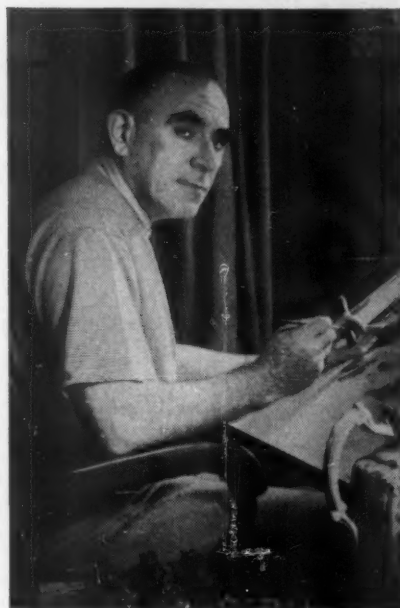
Dorne outlined to them a problem and a plan. He pointed out that artists were needed all over the country. And thousands of men and women wanted very much to become artists. What these people needed most was a convenient and effective way to master the trade secrets and professional know-how that the famous artists themselves had learned only by long, successful experience. "Why can't we," asked Dorne, "develop some way to bring this kind of top-drawer art training to anyone with talent . . . no matter where they live or what their personal schedules may be?"

The idea met with great enthusiasm. In fact, the twelve famous artists quickly buckled down to work—taking time off from their busy careers. Looking for a way to explain drawing techniques to students who would be thousands of miles away, they turned to the war-born methods of modern visual training. What better way could you teach the art of making pictures, they reasoned, than through pictures?



**NORMAN ROCKWELL**—this best-loved American artist left school at 15.

They made over



**ALBERT DORNE**—From the window of his skyscraper studio, this top, money-making artist can see the slums where he once lived.

5,000 drawings specially for the school's magnificent home study lessons. And after they had covered the fundamentals of art, each man contributed to the course his own special "hallmark" of greatness. For example, Norman Rockwell devised a simple way to explain characterization and the secrets of color. Jon Whitcomb showed how to draw the "glamour girls" for which he is world-famous. Dorne showed step-by-step ways to achieve animation and humor.

Finally, the men spent three years working out a revolutionary, new way to correct a student's work. For each drawing the student sent in, he would receive in return a long personal letter of criticism and advice. Along with the letter, on a transparent "overlay," the instructor would actually *draw*, in detail, his corrections of the student's work. Thus there could be no misunderstanding. And the student would have a permanent record to refer to as often as he liked.

**School is launched; students quickly succeed.** The Famous Artists Schools (whose classrooms are the students' own homes and whose faculty is the most fabulous ever assembled in art education) now has 5,000 active students in 32 countries. Thirty per cent are practicing professional artists right now. The famous artists who started the school as a labor of love still own it, run it, and are fiercely proud of what it has done for its students.

Gordon Green is a good example. "Last month," he writes, "I was moved

out of the 'Bull Pen' and into a private office, made an illustrator on a full-time basis and—my salary doubled!"

Gertrude Vander Poel had never drawn a thing until she enrolled in the School. Now a fashionable New York gallery exhibits her paintings for sale.

Harriet Kuzniewski was bored with a lettering job when she enrolled in the School. A few months later she landed a job as fashion artist. A year later, she was promoted to assistant art director of a big studio turning out high style fashion illustrations.

When Don Smith became a student three years ago, he knew nothing about art, even doubted he had talent. Today, he is a successful illustrator with a leading advertising agency in New Orleans.

"Where are the famous artists of tomorrow?" Dorne is not surprised at all by the success of his students. "Opportunities open to trained artists today are enormous," he says. "We continually get calls and letters from art buyers all over the U.S. They ask us for practical, well-trained students—not geniuses—who can step into full-time or part-time jobs.

"I'm firmly convinced," Dorne goes on, "that many men and women are missing an exciting career in art simply because they hesitate to think that they have talent. Many of them do have talent. These are the people we want to train for success in art . . . if we can only find them."

**Unique art talent test:** To discover people with talent worth developing, the twelve famous artists created a remarkable revealing 12-page Talent Test. Originally they charged \$1 for the test. But now the school offers it free and grades it free. Men and women who reveal natural talent through the test are eligible for training by the school.

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# American ARTIST



VOLUME 22 . NUMBER 1 . ISSUE 211

JANUARY 1958

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## EDITORIAL

### One Face of Janus

As we begin this, our twenty-second volume, it seems natural to declare once more what AMERICAN ARTIST believes itself to be — and what it is not.

From the beginning, the editors have been anxious to promote high standards of execution, to reduce the mystery in professional accomplishment to a minimum, to suggest, through step-by-step procedures, that orderliness is essential to good craftsmanship. Throughout the more than two hundred issues published to date, over one thousand artists have been written about, their special contributions noted, and their methods analyzed.

With the passing of time it has often been cited that any magazine of art that does not champion advanced styles in painting is either numb to what is going on or unwilling to reflect what it sees. Fortunately, perhaps, for us there are those publications which assume the obligation of reviewing the passing show, of holding up a mirror to gallery walls. As long as circulation figures remain where they are we are certain that our policy is right for us.

However, we would certainly be derelict if we did not reflect the *influence* of modern art, even to present from time to time articles on selected painters who are sincere advocates — artists like Menkes, Prestopino, and Magafan.

Our form of criticism belongs in the realm of selectivity. When we present an artist in AMERICAN ARTIST we feel that his work has certain qualities and directions to benefit the majority of our readers — whether this majority avails itself of the example or not.

Looking back over the record, it is gratifying to note what a good record many of those who appeared in our magazine during our formative period have made in the years since . . . and how few, among the many still living and active, have retreated from reality into the maze of abstractionism or the European backwater of expressionism.

Even in the past year there have developed certain signs to indicate all was not peaceful among those who had abandoned humanity for outer space. A new alignment seems to be in the making.

— Norman Kent

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January 1958 3

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## LETTERS TO THE EDITOR



### Good Words

I want to tell you how fine I think Norman Kent's editorial, "Mine of Good Ore," in the October issue is. He hit the right idea smack on the head with the proper force and brevity as always.

Grant Reynard  
Leonia, N.J.

### Good Reading

I want to congratulate Ernest Watson on the piece he did about Thornton Utz in the November issue. It was good reading, and, as usual, all the facts were correct.

Ken Stuart  
Art Editor  
Saturday Evening Post

### Amateurs Ignored?

Although AMERICAN ARTIST does not, in my opinion, have enough articles written for the rank amateur (me), I find that it is a fine magazine. I can truthfully say it serves to keep me interested in art.

Ray Ryan  
Galena, Kans.

### Results

Thanks very much for the notice in the "Bulletin Board" about the Goodland Arts Club. We have received a lot of requests and a good deal of notice here in Kansas. I believe we have heard from about twenty-five states in all.

Edna T. Sexson  
Goodland, Kans.

### Christmas Cover

I was very impressed with the cover of the December issue. It captured the essential spirit of Christmas in its dignified and restrained design — modern in feeling, yet employing a fifteenth-century woodcut. Proving once again that good art is ageless.

Ida Horak  
Long Island City, N.Y.

(continued on page 6)

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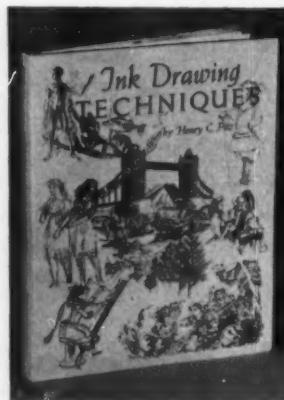
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### LETTERS (from page 4)

#### Hopeful

I am renewing my subscription to *AMERICAN ARTIST* with the hope that the Watercolor Page will become more interesting and refreshing.

I look forward to the next issue and depend on your magazine to give us the best.

Catherine Berry  
Leaksville, N.C.

#### Taubes Inspired?

I wish to express my appreciation of your magazine. I find the articles and various departments very interesting and encouraging. I do not know of any magazine, including those covering other fields, as effectively and as sincerely trying to be of assistance to its readers.

I find Taubes' individual and courageous expression of his views very enjoyable. So far, I have shared most of his opinions — except his ideas about "inspiration" in the January 1956 issue. Contrary to his statements, I am sure Mr. Taubes, an enthusiastic and "inspired" artist — as his articles prove — experiences another challenge every time he begins to paint and does not just "handle" his tools and use his knowledge without the drive or the inspiration of the artist. This is not meant to contradict Mr. Taubes, but I

believe he has become accustomed to the presence of "inspiration."

My good wishes for a long life to *AMERICAN ARTIST*.

Elsbeth P. Dickhuth  
Woodstock, N.Y.

#### Modern-Art Forerunner

In reading *Don Quixote*, I came upon a quotation *AMERICAN ARTIST* readers might enjoy. In Chapter III, part II, Cervantes mentions Orbaneja "who, when they asked him what he was painting, used to answer, 'Whatever it turns out.' Sometimes he would paint a cock, in such a fashion and so unlike one that he had to write in Gothic characters beside it: 'This is a cock.'"

This same procedure might help us if followed by modern artists today.

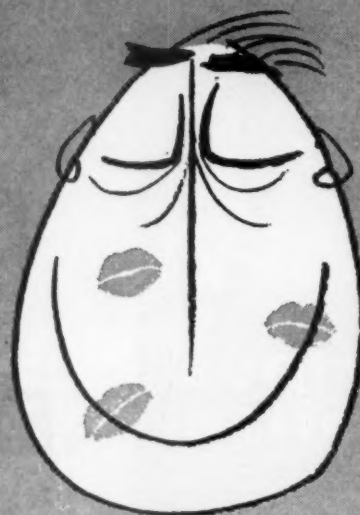
Leonard A. Doggett  
State College, Pa.

#### Harding Comments

Henry Pitz sent me an advance copy of the December issue of *AMERICAN ARTIST*. The reproductions and the page layouts are excellent. Henry did a good article. I have already heard fine reactions from several critical sources.

George Harding  
Wynnewood, Pa.

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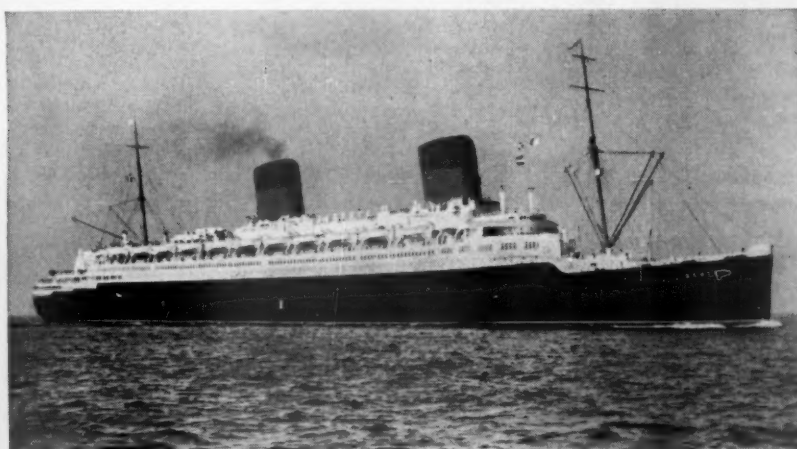
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## FOOTNOTES

*the shadows are deepest  
Where the light is brightest*  
—Goethe

### The Cover

Among the preliminary drawings John Groth made for *War and Peace* by Tolstoy (discussed in this issue by Bill Mason) were a number which intrigued us by their spontaneity and vigor. We have selected one of these and reproduced it on our cover, printing it in its original size.

### We Deeply Regret

The death of Francis Henry Taylor, director of the Worcester Art Museum, and from 1938-1954 director of the Metropolitan Museum, has shocked the art world. His passing on November 22nd at the age of fifty-four removes one of the most dynamic and fair-minded figures in the museum field of America.

His scholarship was almost legendary; his taste was catho-

lic. He was a friend of the living artist and concerned with his problem. His professional record and the honors that accrued to his notable career fill a long column. We shall miss his direction and independent courage for a long time to come.

### The Gorgeous Thirteen

Visitors to New York during the holidays should not miss a visit to the thirteen new galleries recently opened at the Metropolitan Museum.

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(continued on page 10)

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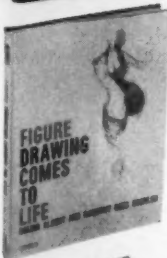
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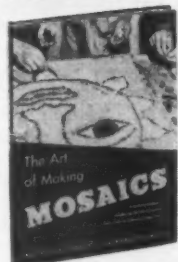
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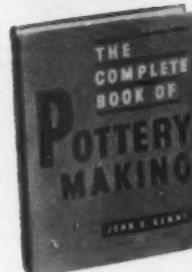
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## FOOTNOTES (from page 8)

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### Compiler

Dr. Irvin Kerlan, of Washington, D.C., who has compiled a checklist of books illustrated by Helen Sewell (see Henry Pitz's article in this issue) is well known to many illustrators and publishers. They admire his industry in accumulating what is certainly the largest collection of American illustrated books and also original illustrations. Many exhibits have been organized from his collection, some of which have traveled around the world. He has acquired an encyclopedic knowledge of his subject and is constantly called upon to supply both information and material. Dr. Kerlan was recently appointed Honorary

(continued on page 16)

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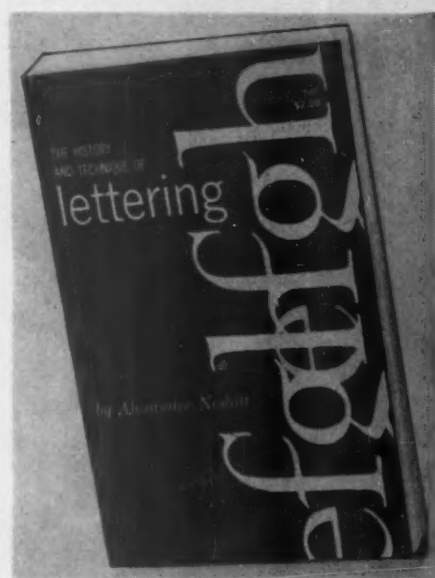
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(continued on page 14)

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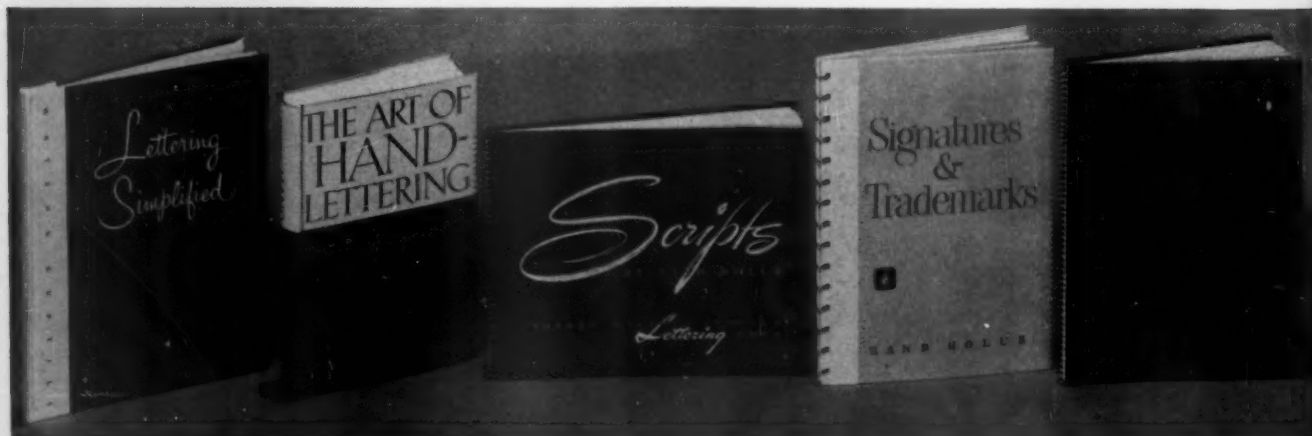
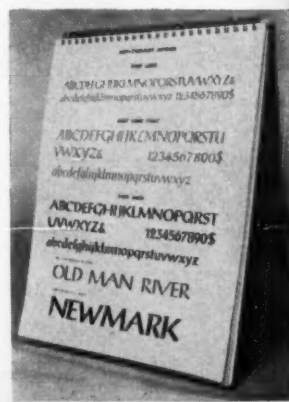
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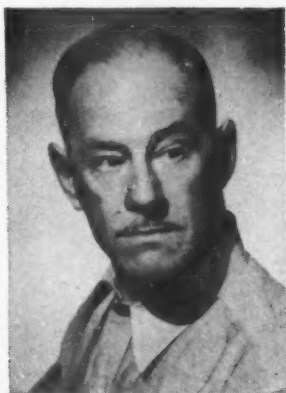
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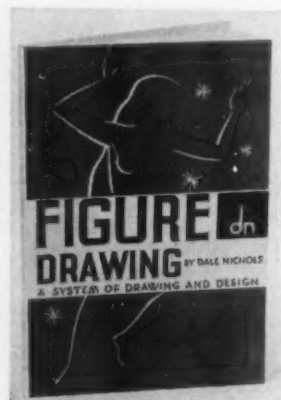
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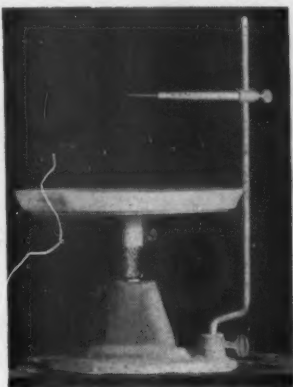
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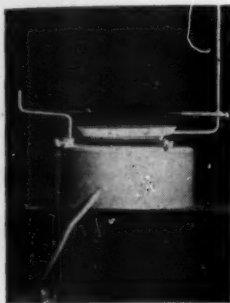


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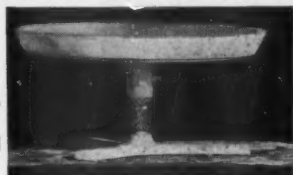
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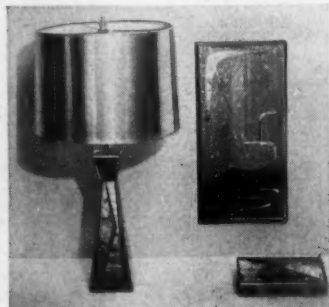
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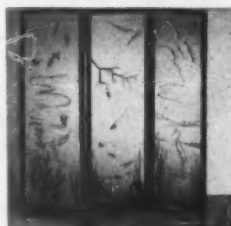
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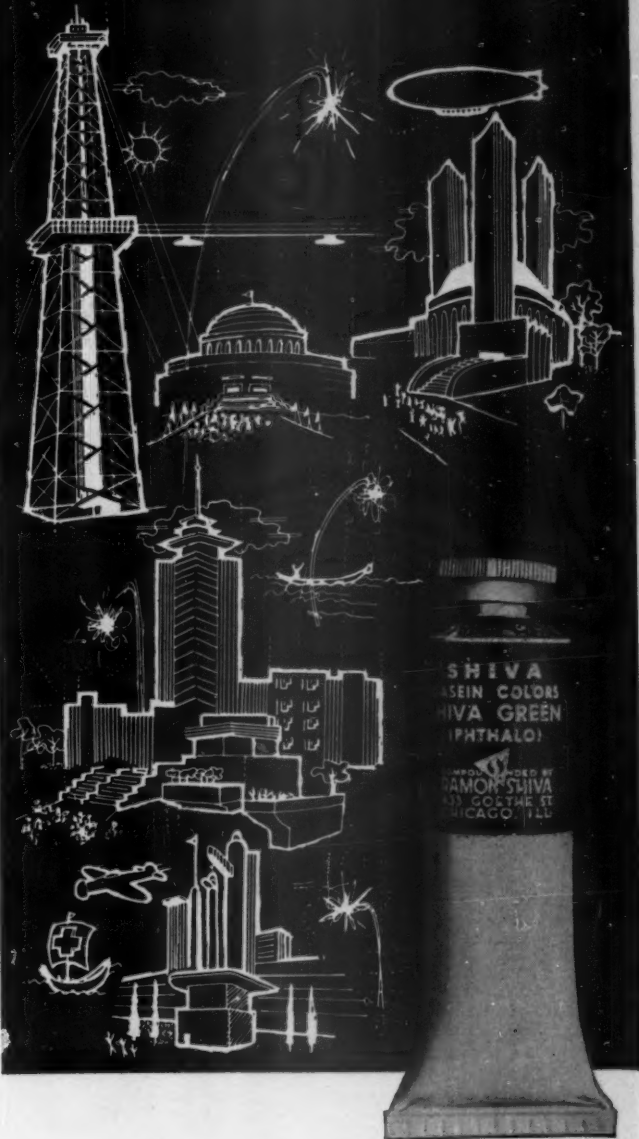


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## FOOTNOTES (from page 10)

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Readers who would like a copy of the complete checklist of books illustrated by Helen Sewell, compiled by Dr. Kerlan, should write to the Reader Service Dept. of AMERICAN ARTIST.

### Museum-Training Fellowships

The Brooklyn Museum has announced a limited number of grants of \$4,000 to be awarded to men and women under 35 years of age for a fifteen-month training period beginning October 1, 1958. With the steady increase in the number of the nation's museums, the Brooklyn Museum feels that the training of young curators is an urgent need. Applicants for this third series of fellowship grants must have completed one year of graduate work in the fine arts or allied fields, or one year of work in a museum. Each fellow will spend three months each in curatorial, administrative, and educational work and three months

planning and installing an exhibition. Special seminars, led by outstanding experts in various museum fields, are a part of the program. If you are qualified, write to Chairman, Fellowship Committee, Brooklyn Museum, Eastern Parkway, Brooklyn 38, New York. Applications are due March 31, 1958.

### World's Fair Design Show

How America lives is a complex subject, yet Boston's Institute of Contemporary Art had the task of planning the American Design Exhibit on that theme for the United States pavilion at the Brussels World's Fair. This exhibit, which will be but one part of the American display, will show time-saving devices for household and other work, and accessories for our increasing leisure.

Those readers who live in the Boston area may have a preview of part of the exhibit at the Institute of Contemporary Art, through January 5th. (continued on page 18)

### IN THE FEBRUARY ISSUE

Calligrapher-Designer Lili Cassel  
The Watercolor Page features Ed Whitney  
Painter-Illustrator Robert Loughheed  
The Oil Paintings of Helen Wolf

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## FOOTNOTES (from page 16)

### We Approve

The New York Herald Tribune in its Sunday magazine, Today's Living, for November 17 published one of the finest articles written by a contemporary artist we have read in months. Aaron Bohrod defended his artistic direction in still-life painting devoted to realism against the current of abstract and nonobjective art. This article, entitled "The Eye and I," cannot be dismissed as the writing of a reactionary novice — Bohrod has been the recipient of two Guggenheim Fellowships, is well represented in our important museums, and, since 1948, has been the artist in residence at the University of Wisconsin.

Publication of the article was timed to coincide with the opening of a one-man show at the Milch Galleries and the artist's fiftieth birthday. It may well mark an important milestone in contemporary art coverage. Usually such valuable newspaper space — the equivalent of two full pages of text and two pages of color reproductions — is given over to propaganda for esoteric stuff. So con-

gratulations to Ogden R. Reid and Messrs. Goldsmith and Endicott.

### For All to See

Let the churches be filled with paintings that they who do not know their letters may be able to read on the walls what they cannot read in the manuscripts.

— Pope Gregory XIII

### Many Thanks

If you were one of those subscribers who received a questionnaire from the editor and filled it out and returned it to us, please accept our warm thanks. Every tenth individual subscriber on our lists — exclusive of schools, libraries, and companies — was sent one of these forms.

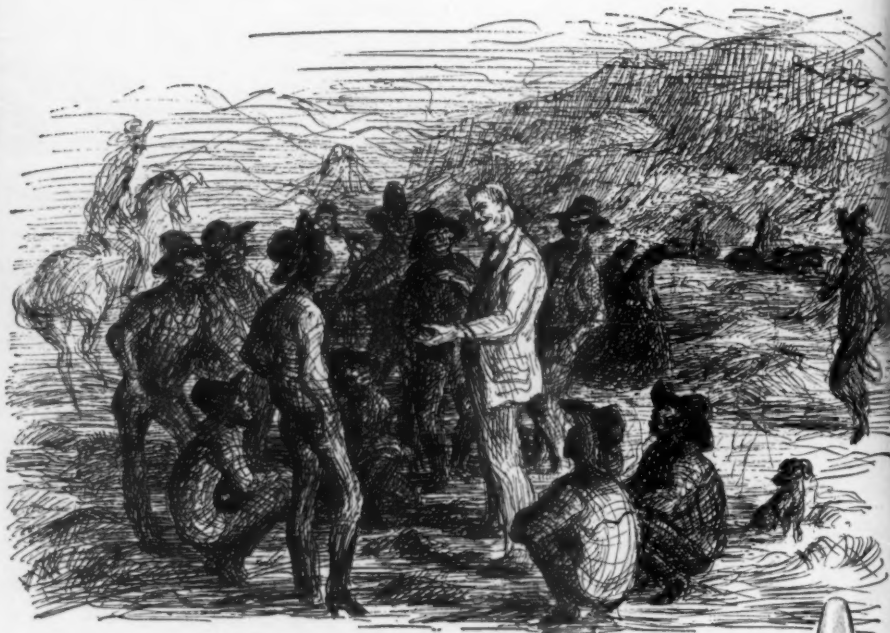
The response, approximately a sixty per cent return, far exceeded our estimate. Now that the complicated tabulations based on your answers to each question have been analyzed by the professional research firm which conducted the survey for us, the editors have gained an accurate and dependable guide for future planning.

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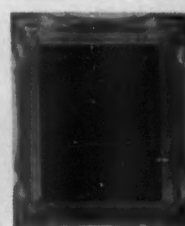
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## BULLETIN BOARD

Please send notices to Bulletin Board Editor, American Artist, 24 West 40th Street, New York 18, N. Y. (Copy for March 1958 issue due January 5)

### WHERE TO SHOW

Note: National shows, open to all artists, are indicated by a star. Others are for local communities. Because of unavoidable delays in printing and mailing our magazines, we urge all art societies to plan competitive exhibitions well in advance. Bulletin Board items should reach us three months prior to the deadline for receiving entry cards and works for exhibition.

**BALTIMORE, MD.** Baltimore Museum of Art, 1958 Maryland Regional. Mar. 2-23. Artists born or residing in Md. All media. Fee: 50¢ per entry. Jury. Prizes. Entry cards due Jan. 24; work due Feb. 3-7. Mrs. V. Townsend, Baltimore Museum of Art, Museum Drive, Baltimore 18, Md.

★**BROOKLYN, N.Y.** Brooklyn Museum, 11th Print Natl. Exh. Apr. 22-June 29. For all print-makers. All print media except monotypes. Fee: \$2. Jury. Purchase prizes. Entry cards due Feb. 11, 1958. Betty Chamberlain, B'klyn Museum, Eastern Pkwy., B'klyn. 38, N.Y.

**BUFFALO, N.Y.** Albright Art Gallery. Western N.Y. Artists' 24th Ann. Mar. 5-Apr. 6. For artists of 14 western N.Y. counties. All media. No fee. Jury. Prizes. Entry cards due Jan. 29; work due Feb. 3. Beatrice Howe, Albright Art Gallery, Buffalo 22, N. Y.

**BURLINGTON, VT.** Fleming Museum. Northern Vermont Artists' Assn. Ann. Spring Exh. Mar. 2-31. For residents of Vermont. Media: oil, watercolor, pastel. Fee: \$5 membership includes right to exhibit in Fall Exh. Prizes. Work due Feb. 18. Frank A. Stockwell, R.F.D. 2, Morrisville, Vt.

★**CINCINNATI, O.** Cincinnati Art Museum, 5th International Biennial of Contemporary Color Lithography. Feb. 28-Apr. 15. For all artists. Medium: original lithographs printed in at least 2 colors by hand between Jan. 1, 1956 and Dec. 31, 1957. Entry cards due Jan. 2, 1958. Work due Jan. 8. Print Dept., Cincinnati Art Museum, Eden Park, Cincinnati 6, O.

★**CLINTON, N.J.** Hunterdon County Art Center. Second National Print Exh. Jan. 26-Feb. 28. All artists. All print media except monotype. Jury. Purchase prizes. Entry cards and work due Jan. 11. Hunterdon County Art Center, Clinton, N.J.

**DALLAS, TEX.** Black Tulip Galleries. Texas Painting, 1958. Jan. 20-Feb. 8. For Texas artists. Media: oil or mixed media. Fee: \$3 per artist. Limit two entries not shown before in Texas jury show. Jury. Prizes. Entry cards and work due Jan. 1. Mrs. Everett Rassiga, Black Tulip Galleries, 215 Inwood Village, Dallas, Tex.

**DECATUR, ILL.** Decatur Art Center. 14th Ann. Central Ill. Exh. Feb. 2-Mar. 2. For Ill. artists within 150 mi. of Decatur. Media: oil, watercolor. No fee. Jury. Prizes. Entry cards and work due Jan. 15. J.D. Talbot, Decatur Art Center, Decatur, Ill.

**INDIANAPOLIS, IND.** Wm. H. Block Galleries. Hoosier Salon Patrons Ass'n. Indiana Artists Exh. Feb. 9-Feb. 22. For artists, native of Ind. or residents for more than a year. All media. Fee: \$7.50. Jury. Cash prizes. Entry cards due Jan. 27; work due Jan. 28. Mrs. L.F. Smith, 610 State Life Bldg., Indianapolis 5, Ind.

★**JERSEY CITY, N.J.** Jersey City Mus. Painters and Sculptors of N.J. Ann. Exh. Mar. 3-29. For all artists in U.S.A. Media: oil, watercolor, casein, graphics, sculpture. Fee: \$5 (\$2 returned if not accepted). Jury. Prizes. Ann Broadman, Secy., 100-78 St., North Bergen, N.J.

★**MUNCIE, IND.** Ball State Teachers Coll. Art Gallery. 4th Ann. Small Sculpture and Drawing Show. Mar. 2-30. All artists. Media: send for prospectus. Fee: \$2. Jury. Cash prizes. Work due Feb. 10. Wm. Story, Gallery Supervisor, B.S.T.C. Art Gallery, Muncie, Ind.

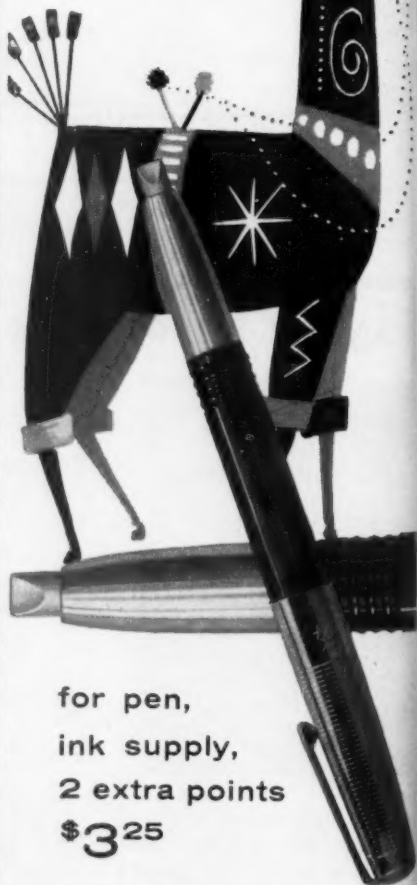
★**NEW CANAAN, CONN.** Silvermine Guild of Artists. 2nd Natl. Print Exh. Mar. For all artists in U.S. All print media except monotypes. Fee: \$2 ea. non-member; \$1 ea. add'l. print. Jury. Prizes. Entry cards & work due Feb. 15. Revington Arthur, Silvermine Guild of Artists, New Canaan, Conn.

★**NEW YORK, N. Y.** City Center Gallery. Monthly juried exhibitions. All artists. Medium: oil. Fee: \$3. Jury. Prizes. Ruth Yates, Director, 58 W. 57 St., New York 19, N. Y.

(continued on page 72)

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## BOOK NOTES

*The Art of Making Mosaics* by Louisa Jenkins and Barbara Mills. Princeton, N.J.: D. Van Nostrand Co., Inc., \$5.95.

The sensible plan of a professional mosaicist and an amateur with no previous experience collaborating to write a book which explains the process of mosaic work, results in a workman-like coverage of process and planning for the use of mosaics. The book gives a thorough picture of how tile is made and used, how a studio should be set up for best results, what bases and equipment are needed, preparation and handling of materials, and methods of working. Diagrams and photographs clearly show the steps and finished work, both contemporary and historical. A section deals with classes and working with children, another with church art and symbols. Included is a list of sources for supplies and a bibliography.

*Course in Making Mosaics* by Joseph L. Young. Reinhold Publishing Corp., \$3.50.

This good-looking, well-organized book boils down the mosaic story in the least number of possible words using illustrations to show various kinds of work and to relate mosaics to natural and structural forms. The selection of illustrations, quotations from, and notes about practicing artists indicates the author's wide knowledge of work being done today. The book is presented in a breezy, to-the-point fashion. How-to sections are concerned both with technique, and with approach to design. Sources for supplies, a glossary of terms, bibliography, and a note on a 16mm. film are useful additions. The emphasis of this book is best summed up by a quote (page 12) from Gino Serverini, French mosaicist, who said: "Ancient mosaics have aroused much interest and admiration because of the perfect union of art and craft. In the work of today, unfortunately, this accord is often missing. It cannot possibly exist if the art is done by one person and the craft by another." Says the author, people should "trust the artist in themselves."

*The Picture History of Painting* by H.W. Janson and Dora Jane Janson. Harry N. Abrams, Inc., \$15.00.

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(continued on page 62)

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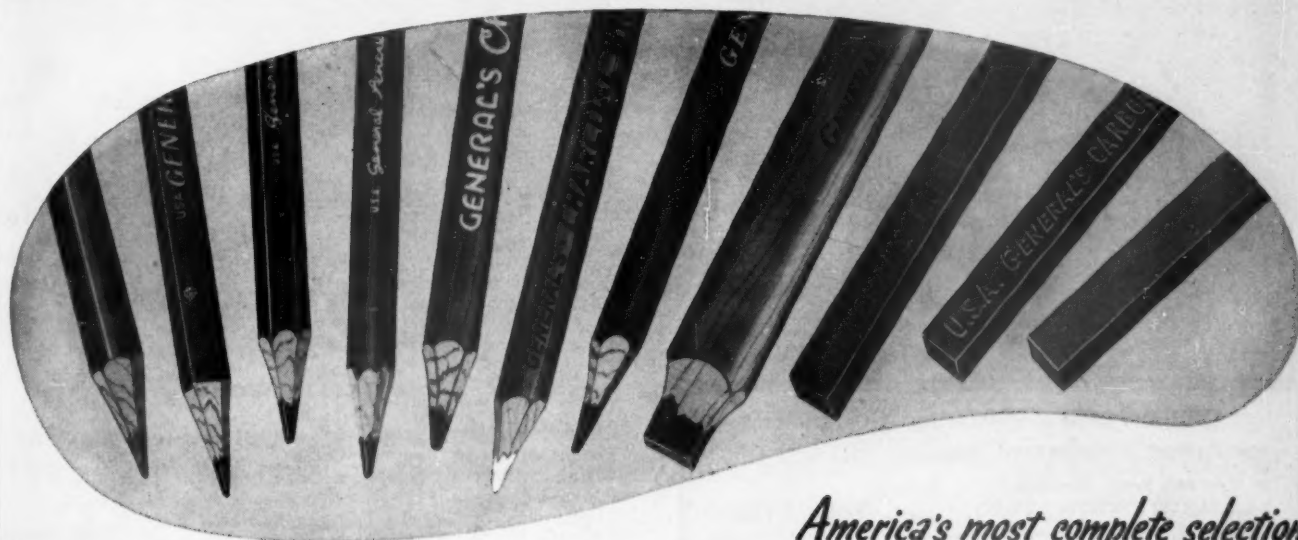


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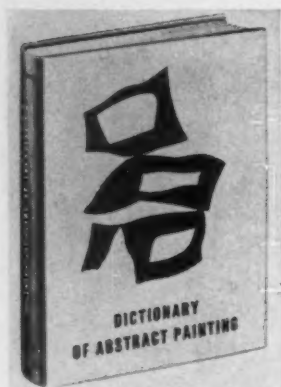
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by Michael Seuphor

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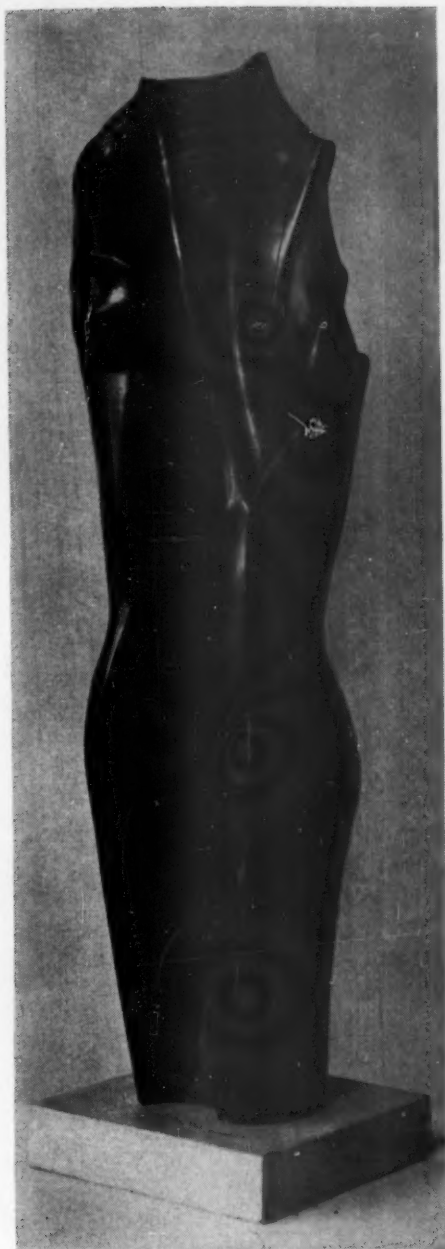
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## A SCULPTOR'S QUARRY

MOST SCULPTORS WHO CARVE IN STONE are content with being able to buy a sizable piece from a supplier without concerning themselves very much about the place where it was quarried. I have talked with a few artists who have visited quarries to watch their plaster models being executed in stone by professional carvers, but so far I've known only one sculptor who works in a quarry of his own. What's more, I have recently returned from visiting this artist for the second time.

Our first meeting had taken place seven years ago when, driving back to Westchester County from farther up-state, we stopped in Saugerties to call on a friend of ours from Rome who had married a sculptor. Harvey Fite and his wife, Barbara, were delightful hosts. Their unusual studio home and the quarry

*Harvey Fite found an abandoned one twenty years ago and since then he has been organizing it for his sculptural purpose*

BY NORMAN KENT

*A section of the abandoned quarry  
as it looked to the artist in 1938*



*A recent photograph taken from the  
balcony of the Fite house, showing the  
well-designed ramps and stone terraces.  
The large unfinished group seen placed  
in its final position (to the left) is pictured  
below in a close-up, with the sculptor*

before it, with its series of rock-laid ramps leading to several pieces of sculpture, enjoyed a perfect setting. Here in a secluded and wooded area, within sight of the rounded Catskill mountains, was a sculptor's paradise.

Even in the short space of a social call I realized that this sculptor, whom we soon learned had already spent years transforming the abandoned quarry into a long-range sculptural project, was an artist with a mission. I remember that all the way home I kept thinking about his driving energy and industry. No less impressive was the sculpture—especially those large pieces we had seen in the magnificent late-afternoon light—which Harvey had carved in the round from bluestone taken from the old quarry itself.

A few short weeks ago we met again, this time by



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*Harvey Fite checks up on the weathering of his bluestone figure, entitled Tomorrow, exposed since its completion fifteen years ago*



*The left side of the quarry showing various elevations with the natural foil of birch, pine, and scrub oak. Beyond, and just in line with the tops of these trees is the outline of the rounded summit of Mt. Overlook*

appointment on the Bard College Campus at Annandale, New York, where Harvey Fite teaches classes in sculpture. This small liberal arts college is located about 100 miles north of New York City, a brief distance from the east bank of the Hudson River.

As one can see from the photographs we have shown, which, by the way, were especially taken for us by Dorothy Humphrey, Fite is a man of average height but it is evident he is muscularly developed, particularly in his shoulders, arms, and hands. He frequently smiles warmly and from the expression of a number of his colleagues whom we met — including the president of Bard, Dr. James H. Case — it is evident that he is well liked.

Before leaving the campus and moving on to the quarry, a brief record of Harvey Fite is necessary to



*We asked the sculptor to pose with his winch and boom since this contraption was the only mechanical aid he used*



INDIAN HEAD YELLOW PINE 13" HIGH

explain his presence in this place. This artist was born in Pittsburgh (on Christmas Day in 1903) and raised in Texas. Following his graduation from high school, he entered the Houston Law School where he "read" law for three years. But before he had completed his studies preparatory to taking the state bar examinations, he decided he was not suited to be a lawyer. His bishop secured a scholarship for him at St. Stephens, a small Episcopal college in New York State with a tradition devoted to the classics.

Harvey studied at St. Stephens for three years but at the end of his junior year (1929), having developed a keen interest in dramatics, he joined the road company of a repertory theater. Instead of returning to the college when the fall term began, he stayed on with the troupe, and not until the curtain was rung down on Shakespeare's *Cymbeline*, two years later, did he leave the "boards" for good.

With the Depression Harvey moved to Princeton, New Jersey. Here, during the next two years while doing a variety of jobs, he turned to a study of sculpture. In spite of the fact that up to this time he had been a student and a player, he himself believes that it was a latent desire to do creative work with his hands — perhaps a direct influence from his carpenter father — that caused him to turn to simple wood carving. At long last he had found what he wanted to do, but for those of us who remember the early thirties, we must concede that the flowering of a new



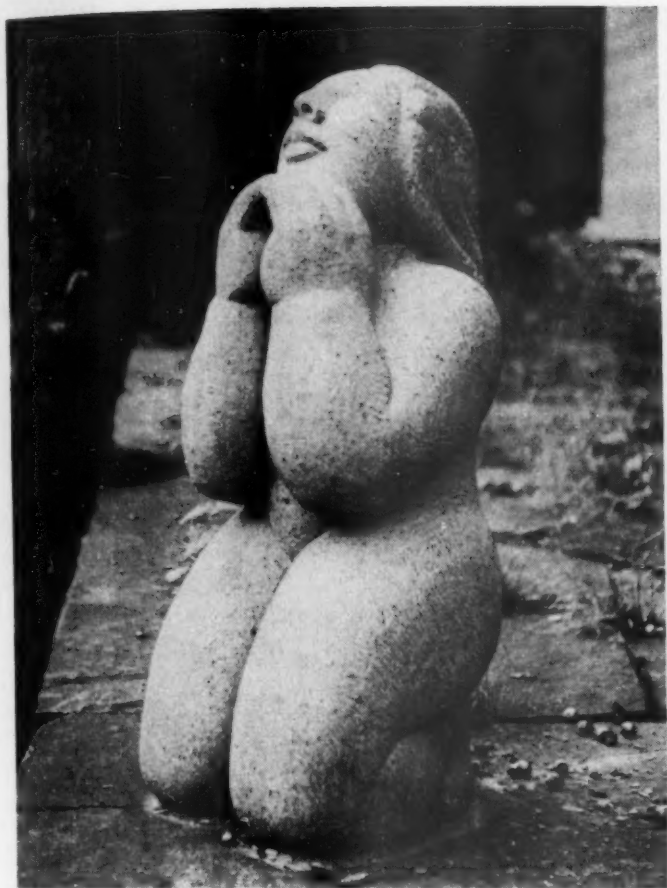
ORPHEUS GUMWOOD  
24" HIGH 1945  
*Carved from a piano leg*

ambition could not have happened at a more inauspicious time. It was a difficult period for most people, but for artists in general it was very discouraging.

Perhaps the atmosphere of Princeton, certainly one of America's most colorful college towns, had its beneficial effect on Harvey for, during his sojourn there and without any professional instruction, he taught himself the basic techniques of modeling and carving.

His work came to the attention of Columbia University which had recently assumed paternal responsibility for St. Stephens, renamed it Bard College and changed its status to that of a co-educational college of liberal arts. Moreover, it was decided by Columbia to found an art department at Bard. After careful





PRAYER BLUESTONE 36" HIGH 1943

consideration and in spite of the fact Harvey Fite had no academic degree, he was selected to return to the same campus he had left four years earlier, but this time as an instructor!

Harvey Fite is now mid-way in his twenty-fifth year as a teacher of sculpture at Bard. Under his initial direction a small but effective department of professional artists was developed. For some time the department has had a rotating chairmanship. A similar plan of inviting creative artists to teach at Bard was followed in music, dance, and dramatics. These together with painting and sculpture make up the Art Division. Since the accent at Bard is on individual inquiry and the classes are kept small by intention, the degree of instruction has a tutorial character.

With Harvey I visited the classroom studios. On this particular morning only one class of several was holding a session. However, there was a marked evidence in each that a creative job of teaching and studying was being done, and I was particularly interested to learn that students trained in art at Bard were making good records as graduate professionals.

One of the advantages for professors at this college is the attitude of the administration about leaves of absence from teaching for periods of independent study. By taking advantage of this plan, Harvey has made numerous trips abroad. The first of these came in 1935 when he studied sculpture with the distin-



HEAD BAKELITE 1946  
*Collection, Whitney Museum*



SELF PORTRAIT BRONZE 15" HIGH 1938  
*Collection, A.M. Collings Henderson*



*Author and subject photographed in front of the blue-stone figure (seen above in its classical rear view). The first major work carved by Fite from stone in his quarry*



*At Bard, each student is given instruction tailored to his individual needs*

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*The sculptor with an unfinished work, revealing a problem of cracks*

guished Italian artist, Corrado Vigni, in Florence; returning again in 1936 for another period with Vigni, augmented by further study throughout Europe.

However, it was while he was doing restoration work on ancient Mayan sculpture in the steamy jungle of Honduras for the Carnegie Institution, in the winter of 1938, that Harvey had the vision about a stone quarry of his own. Now vision is not a common experience. Practical people have often accused the dreamers among us of wasting time, and some have used much stronger language than this. But where would we be today were it not for men of vision who, having "seen" things before fact, set about giving them form and function . . . the men of science, the writers, musicians, and artists. (So it would appear having dreams is not a full-time occupation.) It is the spark that sets off the action that follows . . . so some call it inspiration put to work. In Fite's case it has a delayed fuse . . .

On his return in the late spring of that year he began tramping around the countryside looking for abandoned quarries since he knew that a number had been active years ago supplying New York City with its sidewalk stone. Across the river from Bard and not far from Saugerties and the artist colony of Woodstock, he found what he was seeking. For an investment of a little less than \$400 Fite bought twelve acres that included the old quarry. The immediate

area was so overgrown that he had to use his Honduran machete to make a path from the roadway into his new property. Within a few yards of the quarry's edge he began building his studio home out of lumber from old barns—including one he bought for a hundred dollars in Princeton, took apart and trucked all the way home. Instead of using the weathered siding outermost, this artist with a love of wood texture turned it *inside* so that his interior today has a mellowness that no amount of man-made "finishing" could duplicate.

But the rock pile—that abandoned bluestone quarry—was to be the sculptor's nemesis for the next twenty years. Earlier I spoke of Harvey's dream having a delayed fuse; perhaps it would be more accurate to say that it brought off one explosion after another . . . for as one year followed another, so did the quarry more and more take the form and design its owner had visualized in the beginning.

Better than any description I might make of it are the photographs we have reproduced. The first one, taken in 1938, represents the quarry as it was left years ago by its former workers; certainly only a man of vision could "see" it transformed, and practically invest the back-breaking physical labor to bring it about. The recent photographs taken for us in late October show the quarry in its new order: a series

*continued on page 66*



PUERTO CABELLO WATERCOLOR 17 X 29 BY WILLIAM STROSAHL

WILLIAM STROSAHL was born in Brooklyn, New York, in 1910. Self-taught in art. Presently *vice-president and creative director*, William Esty advertising agency, New York. Received eight major prizes, including a Hallmark Award. Member of American Watercolor Society (first vice-president, 1957-58), Allied Artists of America, Silvermine Guild, and Art Directors Club.

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# WILLIAM STROSAHL



## paints watercolors at home at night

THE SOUR, WIZENED LOOK I USUALLY WEAR is caused by my deep love for watercolor painting. Why? Because my painting is done only at night, after the five kids are in bed and after the day's work is behind me. Painting outdoors, from nature, is something I've promised myself in the future — sometime.

This dictates to a great degree my personal working pattern. To start a painting, I usually make five or six layout sketches from projected color slides. These have been taken over the years, with watercolors in mind. Included in my film file are hundreds of details of rocks, fences, old houses, clouds, etc. The slides are projected on a sheet of seamless paper 12-feet wide. Seated at my easel across the room, I get a feeling of being back at that scene, of being a part of that mood again. After deciding on my composition, I make drawings of the main elements on a layout pad. These are used for small light-and-shade color sketches, 4 x 5 inches. *It is then, that I turn off the projector and never refer to the slide again.* I work directly on my large paper, which is a good grade of medium or rough 300 lb., drawing as quickly as I can with an India ink fountain pen. The back of the nib can be dragged at a right angle to give a heavy, ragged line, or used in the regular manner for a variety of thin lines. The pen, which is a type used to set down original music scores, is best for this because it is extremely flexible.

Having established the light, medium, and dark areas in my color sketch, I tackle whichever part of the painting is the largest or the *most difficult* for me.

If it doesn't come off as well as I hope, I start over. No reason to wait until the painting is finished to realize you've got a clinker!

I usually lay down my color directly with little or no overpainting, sometimes obliterating the pen line, sometimes missing it here and there to get sparkle and liveliness. My aim is to make a watercolor, not a colored drawing.

Opaque white is something I use only when I paint in casein. I believe the two techniques should be kept apart. However, on a transparent watercolor, I will scratch, bite, or gouge to get a desired effect.

In working from slides, in the method described, two things are important. *First, don't get trapped into copying the photograph.* It's a vital mistake not to use your own interpretation of the scene. Second, when you think you have finished your painting, make the compositional and subject sketches for your *next painting* right away . . . because the next time you sit down to paint, you won't be faced with that blank sheet of paper staring you in the face. You're ready to start your *color sketches* without worrying about subject matter. Getting a painting started is one of the tough jobs for me.

The brushes used are standard — Nos. 12 and 8 sable, and 1/2-inch and one-inch riggers. These, with a few No. 5 Japanese brushes (for flicking in calligraphic accents), are my usual tools. On occasion, I have used a shaving brush (for short grass areas), or a two-inch

*continued on page 74*



## the book illustrations of **HELEN SEWELL**

By *Henry C. Pitz*

**T**O SOME WE ARE A NATION OF BRAGGARTS, but there are occasions when we seem heedless of the most legitimate reasons for expressing pride. We seldom raise our voices in praise of our book illustration and yet, in one large area of it, the design and picturing of children's books, we head the field. And we head it not merely in quantity but in quality.

It is true that England, France, and Germany may be proud of many of their children's books and that occasionally a gem will appear from one of the other countries, but nowhere is there the variety, richness of invention, and high level of accomplishment found in the American books. The foreign books almost always bear their national stamps. If we have a national stamp, it disguises itself in a thousand ways. We haven't hesitated to plunder the world for ideas, motifs, and methods; most of our editors are alert to the new and different and, of course, we have a multi-racial corps of illustrators upon which to draw. As a result, it has taken us little more than a quarter of a century to move from a position of rather indifferent book design and illustration into an outstanding one.

This renaissance owes a great deal to many intelligent publishers and editors but, after all, it was the illustrators and designers who did the work. They were not merely ready when opportunity came, they did a great deal to make the opportunities. They talked, nagged, pleaded and persuaded; made experimental pictures and dummies of "dream" books and, best of all, some of them wrote their own books and illustrated them.

These children's book illustrators are a rather special and peculiar breed. For one thing, almost all of



*This illustration and the two on the opposite page were painstakingly drawn in delicate pen line and stipple by Helen Sewell for The Limited Editions Club publication of *Pride and Prejudice* by Jane Austen, in 1940*

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them have given their lives to their profession because it is a call of the blood. The financial rewards are usually meager, so that the opportunist type is soon weeded out, leaving a core of devoted, hard-working and, in the main, very gifted men and women. They form a sizable company and it may be fairly said that there is no leader or pacemaker. Their abilities are by no means equal but there are a surprising number who have superior gifts. They are much too individualistic to be herded into a school. Most of them have dug in for a lifetime's work (many of the best have been productive for twenty, thirty or more years) and yet there is constant renewal by new, young talents. This is the lively company which has brought our children's book illustration to its present high level.

One of the important talents in this company was Helen Sewell. She entered the field at the beginning of its renaissance and helped to freshen its momentum with her sensitive and charming conceptions and year-by-year contributed her beautiful illustrations to the growing art she loved. From her first book in 1923 until her death in 1957, almost all her creative energies, except for periods of oil painting in later years, were channeled into book illustration.

She was shy and retiring. Her friend and fellow-



*Illustration for Pride and Prejudice*



*Illustration for Pride and Prejudice*

student, Barbara Latham, tells how Helen crept unnoticed into her first composition class at Pratt Institute and how suddenly, when the instructor's face lit up at the sight of her work, she became the embarrassed center of attention.

Shyness that hid warm friendliness and affection, retirement from the bustle of life yet wide-eyed interest in it, long hours at her drawing board often curtailed by delicate health, made up the outward story of her life. Her inner life, fed by reading, ballets, music and the drama, art exhibitions, the companionship of her small group of friends and the multiple activities of a large family circle, certainly found at least partial expression in her pictures.

The Sewells were a navy family. Helen's grandfather had been an admiral and she was born at the naval station in San Francisco where her officer father was on duty.

Her mother had artistic gifts for she painted an oil portrait of her young daughter, Helen. There were two other sisters and the three small children were left forlorn by their mother's early death. Their father, ordered to Guam as acting governor, dressed them as

Illustrations for *Azor and the Blue-Eyed Cow* by  
Maude Crowley, Oxford University Press, 1951

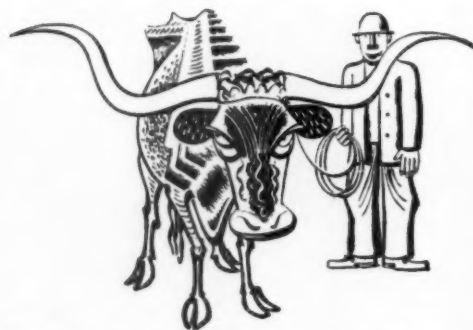


Decorative drawing in heavy  
brush line on tracing paper

boys in middy blouses and shorts and took them with him. The voyage to Guam on a naval vessel later became the background for Helen's book, *A Head for Happy*, and the years in the governor's palace at Guam left tropical impressions that found their way into many other books. The father died suddenly and the children came to live with an aunt and uncle in Ridgefield, N.J.

Helen studied at the Packer Institute, Pratt Institute, and Archipenko's Art School in New York. For years she designed greeting cards for the Norcross Company and her first book illustrations were published by them in *The Cruise of the Little Dipper and Other Fairy Tales*. It was five years later, in 1928, that she illustrated *Menagerie*, for Macmillan and from then on her work was in steady demand by the publishers.

Her success was immediate, but it never goaded her into hasty and shoddy work nor made her content



Another experimental brush drawing, greatly reduced

with the competence of the moment. She did a great deal of experimenting and she liked to change her methods to fit the demands of a special text. Sensitive and even delicate, her work often was, but it remained always firm, bright, and clean. She never foisted pictures upon a reluctant text; she always lived the story first and let the pictures grow from that living.

Her, *A First Bible*, published in 1934 made history in its day. To realize the range of Helen Sewell's work one need only examine the stately full-page pictures in

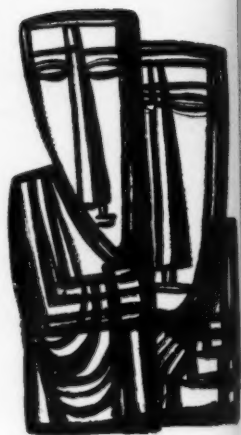




*Illustration for Daniel in the Lion's Den from A First Bible, Oxford University Press, 1934. The full-page illustrations for this book convinced critics that this artist could achieve monumentality in spite of her delicate touch*



Illustration for *A Head for Happy* by Helen Sewell, Macmillan Company, 1931



Late experimental brush drawing greatly reduced, showing some influence of primitive sculpture



Illustration for *Secrets & Surprises* by Irmen-garde Eberle, D.C. Heath & Company, 1951

this book, executed in slow line and stipple, with the homespun economy of the *Bears on Hemlock Mountain* pictures, or the illustrations for *Pride and Prejudice* (1940) with those for its companion, *Sense and Sensibility* (1955).

There was always warmth and sympathy in her delineations of people but her composition was always fundamentally that of the designer; her characters were always interesting types but never unique

and special individuals. Her pictures were founded always on line even when expressed in flat color masses, and always they have given the impression of reaching their fulfillment on the book page.

Apparently there were times when Helen Sewell became concerned that her work might tend to over-elaboration and one of her ways of correcting this was to plan a set of illustrations first in cut colored paper design. Actually although many of her pictures





Decorations for Poems of Emily Dickinson, The Limited Editions Club, 1952. These drawings exploit some of the subjective flavor in the writing of this much-discussed, much-esteemed, nineteenth-century poet who was a recluse



Decoration drawn for a magazine



Illustration for Poems of Emily Dickinson

were slow and technically meticulous efforts, such as the line and stipple drawings for *A First Bible* and *Pride and Prejudice*, her sense of design was so reliable and her taste so secure that we only become conscious of the tedious technique long after we have been enjoying the refreshment of the content.

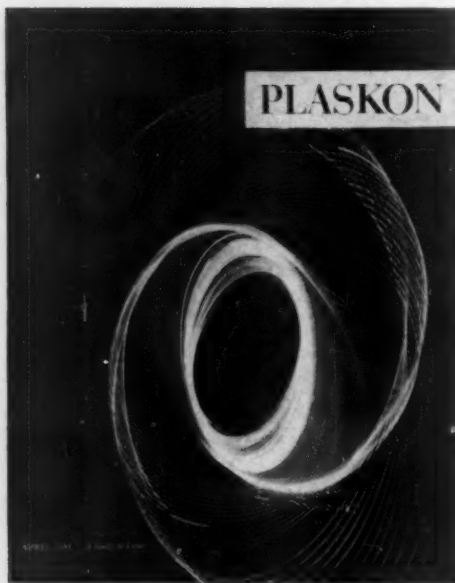
To have illustrated sixty-four fine books is as rich a life contribution as anyone could ask for, to have achieved it always in the shadow of capricious ill

health makes it a remarkable demonstration of fortitude and courage. Year by year, for a long time, we have looked forward to these books. They have done much to swell the rising tide of fine books in America. We may be tempted to take all this richness as a matter of course. It could be that it will prove to be only the lively prelude to a more sumptuous drama or it may be that we live, unaware, in the middle of a golden age of book illustration.

# ARIOSTO NARDOZZI

designer for printing

By EUGENE M. ETTEMBERG



*A dramatic use of swirling linear form provides an arresting cover*

ARIOSTO NARDOZZI is one of those names that rolls musically from the tongue. In this case it is peculiarly appropriate to the owner—a sensitive soft-spoken man in his early forties who loves music, the dance, fine cooking, and the designing of printed matter. As you unconsciously lean forward to better hear the answers to your questions you wonder at how little the rush, blast, and sputter of New York City seems to have affected him.

Although Nardoizzi was born in Chicago, he spent the first seven years of his childhood in Rome. His father, a cabinetmaker and wood carver, shaped his son's future more than he knew. Young Ariosto spent his play time exploring his father's shop, watching him work and make his designs and, when he was old enough, helping him with his carving. The father came from Sora, a hill town near Rome, about twenty miles above Cassino, and spoke the lilting dialect of his town, a fusion of the Neapolitan and Roman.

In passing, it may be of interest to learn that Sora's



*More than casual interest in this project provoked fine design of type and photographs*



"favorite son" is Vittorio de Sica, the famed Italian motion-picture director.

Returning to Chicago, Nardozzi, after completing his formal education, entered the Art Institute and studied drawing and painting with Charles Schroeder, among other master instructors. Vacations were spent working for the Meyer-Both Company, known throughout the advertising world as a mat service able to provide good stock art on any subject to all advertisers.

Coming to New York in 1927 to continue his studies in painting and drawing at the National Academy,

Nardozzi joined a group of Art Institute of Chicago and National Academy students who painted after school hours in a Fourteenth Street studio. He took his painting seriously, very seriously, supporting himself in the meantime with all sorts of routine jobs. But in 1933, jobs, even of the routine kind, had dried up. That was the day of the apple vendor. Given the choice of working on a WPA project or being paid by the piece for designing packages and labels for Frank Liotta, Nardozzi chose the latter. This led him into the graphic arts. For the first time since his after-school job with Meyer-Both he was able to call into

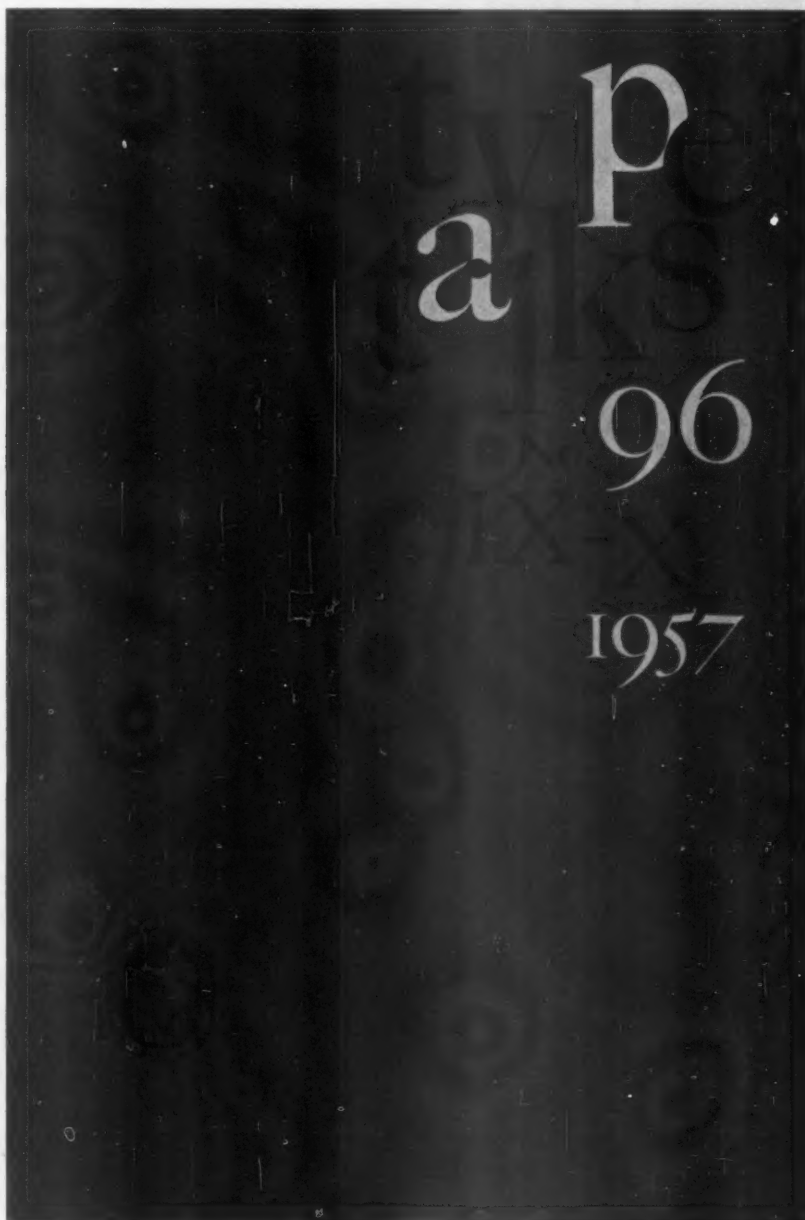


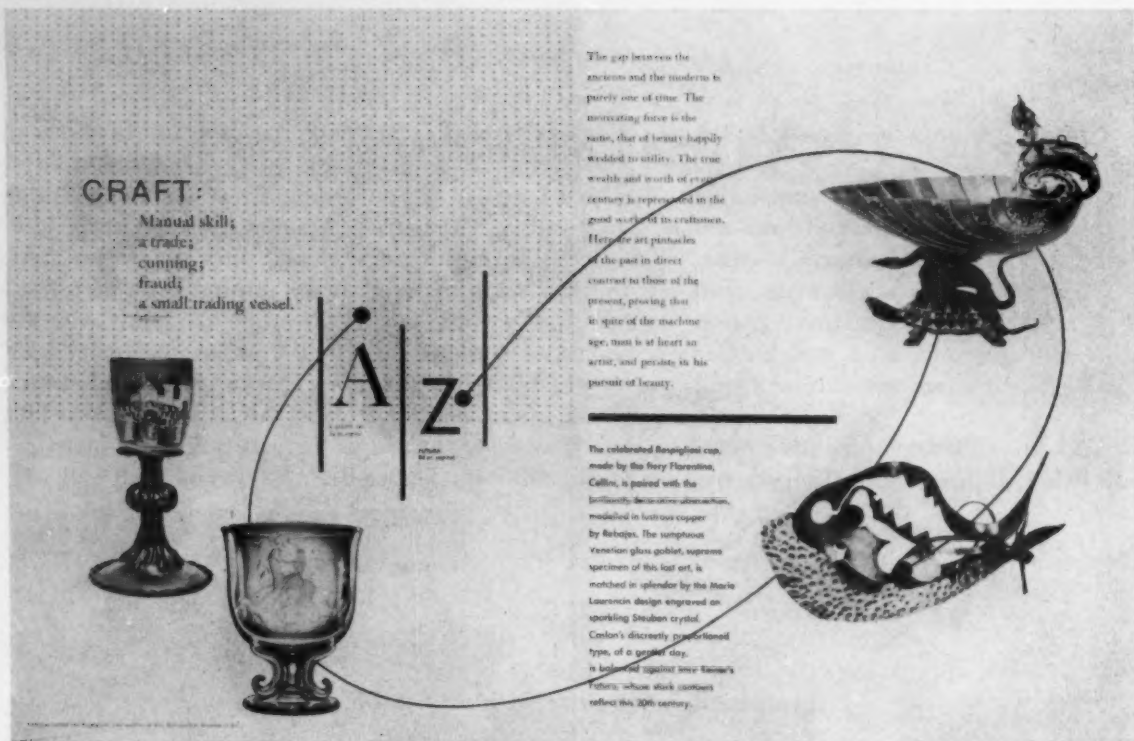
*These three examples are typical of a designer who achieves distinction through the unexpected*

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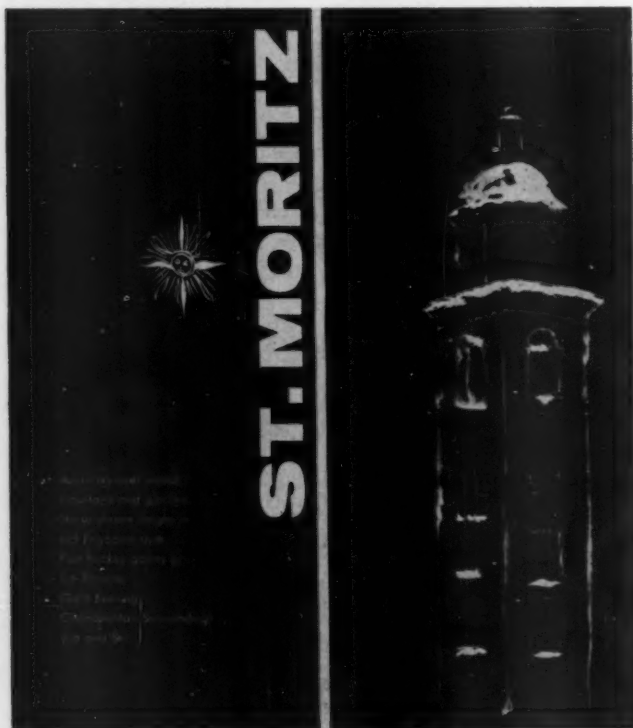
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THE AMERICAN INSTITUTE  
OF GRAPHIC ARTS  
12 East 67th Street, New York 21, N.Y.





Striking contrast of the old and new in a daring juxtaposition. Process red was used to print the dot background, the short vertical rules, the curved lines, and the two art objects on the bottom of each page



Front and back covers of a travel folder

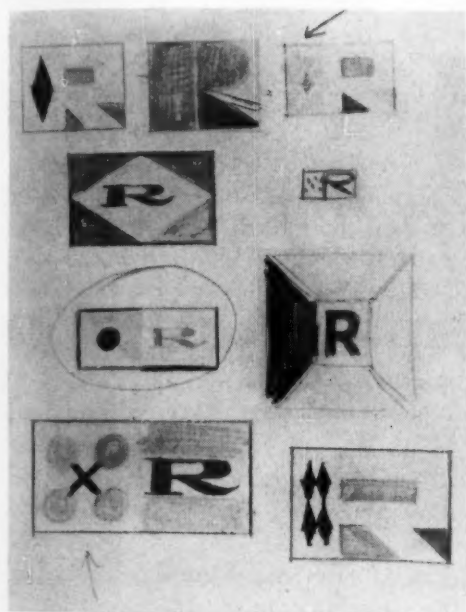
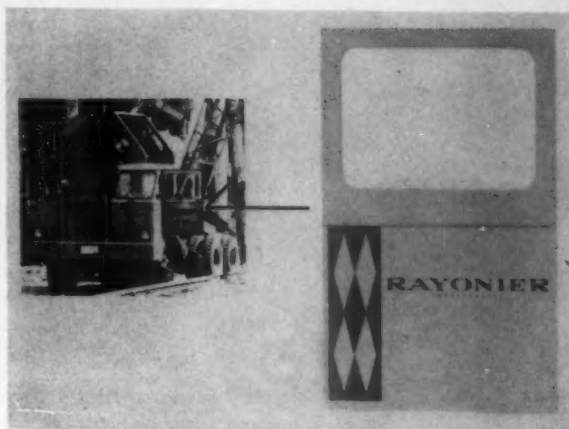
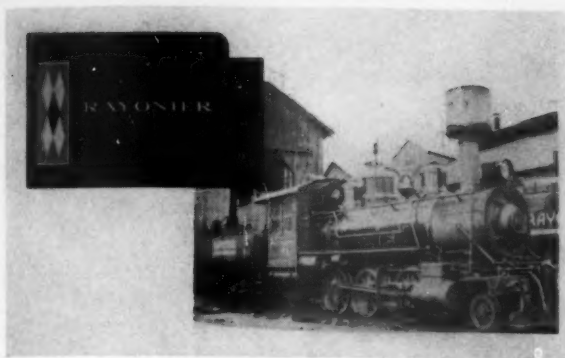
play his trained hand, a controlled line, his fascination for color; and, in addition, to toy with the new (to him) art form — printing type.

In 1936, Leonard Gussow, principal of the fashion agency, Gussow-Kahn, recognized Nardozzi's capabilities and possibilities and hired him. A year and a half later, Nardozzi became Art Director of the agency.

His fresh, lyrical style intrigued Ed Eberman, then Art Director of Look, who lured him away in 1942 to re-design the magazine. There he stayed until 1946, when he teamed up with Dr. M.F. Agha and a magazine editor, to work on the experimental post-war Magazine X, which, incidentally, never saw the light of day. This is one of the heartbreaks that often befalls the designer and one fated to happen to Nardozzi several times.

In 1957, McGraw-Hill called upon him to be art director of Science Illustrated, and Newsweek selected him to give its pages a new dress. The editorial on page 13 of the May 26, 1947 issue of Newsweek says, in part: "One of the few hard and fast 'musts' around here is viability, which Webster defines as the ability to live, grow, and develop. In line with this thinking, Newsweek has consulted ten of the nation's top design authorities for their ideas on how to further improve the readability and appearance of the magazine." Two outstanding graphic arts specialists, Dr. M.F. Agha and Ariosto Nardozzi, were selected: Nardozzi carried out the research and experiments; Agha joined the editors in criticizing and suggesting as the work progressed.





Left: A work sheet of sketches for a trademark, shown in its application to the sides of a coal car, derrick truck, and lumber tug; and at the bottom, left: its use on a catalog cover. Its geometric form probably has some symbolic reference to Chemical Cellulose of Rayonier

